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The Ups and Downs of Statues

materials, for instance, from that which is generally accepted as suitable to the materials by experts in the trades. This is especially noticeable in the beautifully drawn but quite unsuitable designs for muslins from the Battersea School; designs of which all the charming beauty of line would be lost in such a flimsy material. Despised Manchester, with its theory of spots, could teach something here.

It is rather difficult to understand why 'Damasks and Woven Textiles' should have been grouped with 'Internal Decorations'; but so they are; and the Examiners are Walter Crane, T. G. Jackson, R.A., and Seymour Lucas, R.A. The work in interior decorations is not such as calls for much comment; possibly the largeness of the field makes it a difficult subject to be dealt with in the ordinary School of Art curriculum. I have no space to deal further with the fabrics. There is decidedly room for improvement in the grouping of the various branches of design. Pattern, for instance, in all its branches, might well have been kept in one group, to be examined by one body of competent designers, thoroughly acquainted with pattern in all its branches, instead of being split up into at least four groups, several of which overlap, with different sets of examiners. Such an arrangement must inevitably lead to a want of system in making the awards.

Our next group is another medley, 'Gold and Silver Work, Jewellery, Linoleums and Mosaics; Examiners, A. F. Brophy, Walter Crane, and Nelson Dawson. The boom in enamel work has naturally led to a considerable show in it by the Students, and many designs sent in are accompanied by a specimen of the article carried out in actual metal and enamel. These must be useful object lessons, as doubtless some of the students who have found it impossible to reproduce in the object all the too subtle beauties they have worked into their designs would be the first to admit. Much of the good metal work comes from Birmingham; a healthy sign; for in that practical city the students' growing abilities may be assimilated and made of service to the national trade, and not degenerate into a mere 'handicraft' amusement for idle hours.

In 'Panels and Friezes: Tiles, Pottery'; Examiners, S. J. Cartlidge, W. Crane, and W. De Morgan, the Examiners again ask for executed specimens. The rage for 'Arts and Crafts' is going far. What will be the result and what limits the Examiners have mentally put on the influx of vases and crates and boxes another year will see I cannot imagine. The remaining group of Decorative Design subjects comprises 'Historic Ornament; Flower and Tree Designs; Painting Ornament on a Coloured Ground; Designs for Cushion Covers.' The Examiners are A. F. Brophy, T. Erat Harrison and R. H. A. Willis. Historic ornament gets a poor, a very poor show, and the two following subjects do not receive anything like the amount of attention they deserve in a training school for designers. I.B.

NOTE

THE COPPER REPOUSSÉ BEAKER, on page 42 of last month's 'ARTIST,' which has been erroneously attributed to Mr. F. M. Crooks, is the work of Mr. John Hooker, to whom we offer our apologies for the mistake.

THE UPS AND DOWNS OF STATUES

THOSE whose memory will take them back to the sixties will recall, with feelings alike of sorrow and amusement, the Leicester Square of those days, with its woe-begone, dilapidated equestrian statue of one of the Georges which ornamented (!) its centre. The horse was minus a leg, and the figure both arms, while on one occasion Londoners awoke one morning to find the charger and its rider covered with white paint and dotted all over with black spots—the work of some larkish medical student it was generally understood. The statue, we believe, was

eventually sold for old lead. The well-known statue of King Charles I., at Charing Cross, which Jacobites and members of the White Rose League decorate somewhat lavishly on every anniversary of the martyred monarch's death, has had its fair share of ups and downs. It was executed by Hubert le Soeur, for the Earl of Arundel, and set up at Charing Cross, but after the execution of the King it was ordered by the Cromwellian Parliament to be destroyed, whereupon it was sold to Mr. John River, a brazier of Holborn, who, instead of melting it up, buried the statue in his garden, and worked off a very paltry swindle on the public by vending knife and fork handles, which he stated were made from the lead of the statue. Needless to say these found a ready sale among friends of the King, but immediately on the Restoration, John River, in the coolest fashion possible, disgusted his patrons by producing the statue as a whole, and selling it to the new Government it was set up on its former site at Charing Cross. The statue's troubles, however, were not quite at an end, for on Friday, April 13, 1810, the sword, buckler, and straps fell from it, and were picked up by a porter of the Golden Cross Hotel, who took them to the Board of Green Cloth, at St. James's Palace. They were refixed, but were stolen at Her Majesty's coronation.

During the career of the Tudors we read that 'In gratitude for the preferment of his father, Nicholas Bacon, to the Attorneyship of the Courts of Wards by Henry VIII., the Great Lord Bacon placed a gilt statue of the King in a niche of Gorhambury.' This, however, was knocked to pieces in the stormy days of revolution, as also was that of Queen Elizabeth, executed to the order of the Earl of Leicester, for Cumnor Palace Gardens.

Reverting to the statue of Charles I. at Charing Cross, it may be mentioned that at about the same time, Sir Robert Vyner, Lord Mayor of London, evidenced his loyalty by giving a somewhat singular memorial of Charles II. to the City. This consisted of an equestrian figure of John Sobieski romping on a fallen Turk. Vyner purchased the work at a reduced price from the sculptor who had it on his hands, and, getting the artist to alter the face of the Polish King to that of Charles II., and that of the fallen Turk to that of Cromwell, he set the group up in the Stock Market, now occupied by the Mansion House, where it remained till 1738. In May, 1739, Robert Vyner, a descendant of the donor, asked that the statue might be given to him, which was done, and the nonsensical group found a home in his private garden. In Newcastle, an equestrian statue of James II. was set up, but in November, 1688, when Lord Lumley entered the town and declared for the Prince of Orange and a Free Parliament, the statue was pulled down by the mob and thrown into the river, being fished out in 1695, and the metal devoted to the repair of the bells of All Saints' and St. Andrew's Parish Churches. The bareheaded statue of George III. underwent a variety of vicissitudes before it was set up in its present position, and that of William III. on College Green, Dublin, had the sword and truncheon shifted to the reverse hands, and the whole deeply stained, while on April 8th, 1836 it was blown up by gunpowder, when it was repaired for the second time, and has since remained in peace—as distinct from pieces.

MUSIC.

BY HOME GORDON

With nine works by British composers announced for the Gloster festival impending, as this article is consigned to the printer, it becomes imperative to ask that old question once more—are we a musical nation? The answer must be divided into three sections (i) the patrons of the opera (ii) the provincial public (iii) the London public, whilst the value of our contemporary English composers themselves can be dealt with in a subsequent paper. The opera at Covent Garden is controlled by an aristocratic syndicate and supported by plutocratic pagans who love to hear Melba warble a French waltz or Calvé re-editing the phrasing of Bizet. It is only that at the performance of a Wagnerian epic-drama, the public interest is aroused and the music at Covent Garden becomes serious. When the magic excellence of Ternina sways the comprehension